

A FORMATIVE CONCEPTUAL FRAMEWORK ON MODELS OF TEACHING STRATEGIES IN FASHION DESIGN COURSE

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ABSTRACT

The purpose of this paper is to provide a formative analysis of conceptual framework on the study of design pedagogy and models of teaching strategies applied by fashion expert tutors, particularly on novice fashion design students within noted public and private institutions of Klang Valley. This research employed a comparative study approach on models of teaching strategies, with a purpose to look into the pros and cons associated with different teaching techniques employed upon novice students. Samples of this study consist of fashion expert tutors, who are currently teaching design-clustered subjects offered within fashion courses. Concurrently, a selected number of established and noted fashion designers were also conferred on to provide invaluable insights towards the issues. The result of the study suggests a set of research keywords that were then subsequently provide significant data during further critical analysis on the collective models of teaching strategies employed during interviews. The findings suggest a formative conceptual framework where such research can be further developed in the implementation process of a concise model of teaching strategies, able to be applied by both experience and inexperience fashion design tutors within their pedagogical practices. A developmental model that would enhance designs learning experience and student skills acquisition time. Developing adequate skills fit for the industry and conforms to fashion standard practices. This study conducted to initiate further research and development in the models of teaching strategies of fashion design tutors, which could enhance the learning process of novice students. Contribute in the encouragement of positive developments in the curriculum design, which helps to assist student individuals and industrial key players. Local higher education providers, which then may accede to implement the findings of this study and improvise the pedagogical practice of fashion design education. Hence, contribute positively in the educational practices of the ever-challenging fashion design industry.

Key Words

Fashion Pedagogy, Design Process, Concept Development.

INTRODUCTION

Fashion design has, by local tradition, was not been the main choice of prospecting students in general. Traditionally, many parents would discourage their children from pursuing this artistic and creative course. In fear that their children may not be able to earn a living or even build a career for themselves after post graduation, such normal skeptics existed and somehow have it own rights to be notified. In most South East Asian countries such as Malaysia however are seems to be gradually change, as the amount of students enrolling in creative and design-related courses had significantly increased every year. While notable designers and fashion entrepreneurs such as Prof. Datuk Dr. Jimmy Choo OBE, Dato' Bernard Chandran and Zang Toi begun to acquire worldwide recognition, there are some new emerging homegrown designers are already thriving its way in shaping the business. Seen through the emerging numbers of fashion schools and design academies around the Klang Valley during late 1980s and early 1990s, fashion program had finally reached its pinnacle when it was further extended its growth into Sabah and Sarawak. Fashion schools such as Universiti Teknologi Mara (UITM), International Fashion Academy (IFTC) are some that have been established

earlier than stipulated, between the 60's and 70's respectively. Each portrayed its own distinctive ways in providing the fundamental knowledge and skills that needs to be acquired for novice students in making their way up the career ladder of fashion business. As per today, there are at least 25 to 30 various institutions offering fashion design and other related design program around the country, in which include vocational short courses such as basic sewing and dressmaking. Based from significant accounts of student feedbacks, successful alumni's, fee structure and awards received throughout the process; most of these institutions have even had its recognition as notable providers of fashion education in Asia. (Chee, M. 2015) In guiding the success of fashion graduates obtained a career in the industry, it is predominantly dependent on fashion education that enables them to discover such acquired domains of knowledge in both cognitive and soft skills. Relatively with the disciplines of fashion design, students were trained to be future professionals, who will ventured into fields striving with public responses and often conflicting needs of fashion users, clients, and the society. Being able to visually convey their concept development; evaluate design problems; to find solutions using inquiries and research; communicating their ideas to others; knowing the limits in solutions; and having the confidence to take stand, future designers can be better prepared to tackle these issues effectively (Nicol, D. & Pilling, S. 2000). This generation of students is growing up and is expected to function effectively in a complex industry that faces demanding challenges of fashion businesses. This study supports on the notion that fashion concept development can be the fundamentals phase in which students explore both who they are and what they aspire to achieve and to be. Design tutors can turn to be both the mediators and inspirations in student's journey in nurturing the awareness of the world around them and their role as fashion designers. Such stated that the available teaching of concept development constitutes learning that is transformational, in that it suggest a change in consciousness that will somehow have lasting effects on the students' self-definition. (Clark, 1993) As per observed throughout the years of design studio teaching at local fashion schools, compiled with a brief of collective response from various selected industry key players, the prospective pedagogical design method is suggest to expand the current limited literature and research work towards the teaching approach of concept development and provide a significant platform for critical discourse around conceptual design.

LITERATURE REVIEWS

Reflecting on the normative scenario of higher education practices, local design schools were seen prone to adopt rather vague approach in hiring fashion design tutors. Either non-experience fashion tutors or years of experience design tutors, these fashion professionals had to embark into teaching environment without any prior pedagogical training and expected to perform proficiently in teaching fashion design. Designing clothes and teaching students are two different skill sets that need to be adhere with before any teaching individuals were considered qualified to teach. Contributing factors such as rapid evolving student generation, shifting global economies and the increased demands of fashion industry have seen to influence the needs of teaching individuals in acquiring better fashion pedagogy skills. (Faerms, S. 2014) Striving through the current scenario of fashion manufacturing where most fashion brands was seen to shift their production facilities to less expensive facilities in China, India, and other Asian nations. Therefore, when design process has no longer corresponds to the process of garment making; issues on the near future designer's role in local and global economies were raised. To ensure the success rates of fashion graduates, fashion pedagogy must adopt larger, broader views through which the larger systems is perceived. Furthermore, fashion designers nowadays are expected to remain cognizant of the how and why for these micro- and macro-economic changes. (Pink, D. 2005). Most designs tutors, regardless of any respective design field are mostly taken as expert designers, in which typically work on a solution-driven approach to solve design problems. Deriving upon years of experience and collective tacit knowledge, they subconsciously often unaware of exactly how they do it (Cross, N. 2004). Therefore indirectly serves as an ultimatum of design education. As per mentioned, they however often disregard a fact that they did not always perform at this level. It somehow took robust intensive years of study, a multiple

deal of trial and error, and years of focused regular practice to acquire this level of performance. As most design-based skills are similarly practices on the same fundamental knowledge of elements and principles of design, this study could in turns examine other design-based course such as architecture and industrial design to probe into its studio-based methodology, in which continues to be the primary method for teaching design at university-based schools. As this methodology has proven to be an effective methods n teaching students to design principles, problem solving, product planning, form-making, developing esthetic judgment as well as analytical and representational skills. One of the noted strengths of project-based studio learning is that it promotes active problem solving and solution exploration under the guidance of an experienced practitioner (Schon, D. 1984). In most design schools, project briefs, scope and learning outcomes increase in complexity as the student moves through the studio curriculum. Learning objectives and expectations for performance are both explicit and implicit, and vary from school to school. Beginning on at the first year, architecture design students are expected to be able to perform at a basic level, so as at the second year to the next level, and third year at a still more improved level and so on. The level of performance in the studio implies mastery of specific skills, competencies and domain knowledge at certain stages of their development. With presume expectation of that at the end of the program students have acquired a sufficient level of design expertise that will enable them to function effectively as entry-level professionals. (Salama, A. & Wilkenson, N. 2007) Though it is not without criticism throughout the years of fashion education development, the studio system works more-or-less well. However, looking back in terms of its flaws suggests that the problem is related to the counter-intuitive observation that elite performers in art and humanities fields typically does not always make the best teacher or coaches (Beilock, 2010). Like expert performers in other design fields, fashion tutors, as expert designers, tend to rely on a tacit or implicit understanding of how they design as their operative model for teaching design. It was observed that design tutors, as expert designers, often find it difficult to make explicit what they do and how they do it. Elise van Dooren(2013), a design researcher from Delft University of Technology stated that the ability to make explicit is essential for effective design education. It was described that experienced designers had practices on such method that the design process were not split up into separate steps and actions but the process is rather an undivided whole with instinctive steps. Actions based on common practice or routine, and moments of reflection and exploration were some of the thoughts that majorly preset their teaching pedagogy. Failing to explicitly describe how they applied solutions to design problems and to just 'do it', these expert design tutors expects affected students are able to replicate it.

Concept development in fashion education

Apart from the domains of fashion education than just providing design skills is to help students develop their social soft skills and to train them in compliance with the standards of professional practice. Mentoring them in technical know-how skills, help to develop good critical thinking as well as serves his/her responsibility towards the community (Cross, N. 2004) Few more other contributing factors that may influence on how students learn to design include student's tendency or aptitude towards design both as a discipline of study and as a specialized set of skills; the structure and quality of the curriculum designed; the quality of the learning environment; consistency of motivation given to students; teaching methodology and strategies; pedagogical design methods and the teaching expertise of design instructors (Curry, T. 2014). According to the Webster's dictionary, a concept is something conceived in the mind and/or an abstract or generic idea generalized from particular instances. A synonym to the word concept is the word idea. In the design fields, concepts are also defined as ideas that have both abstract and physical qualities (Hyde, 1989). Typically the foundation of design projects is for their entire development and concepts are implemented through various artistic elements such as size, shape, form, structure, lighting, color, and material choices. (Aspelund, K. 2010) Conventionally, the most crucial part of design process is closely associated with concept development. Questions on how can designers navigate others in developing concept and the proper way to elaborate and convey the content has still puzzles educators, students, and practitioners of

fashion. Through history, concepts can be considered to be associated with research for inspiration (Aspelund, 2006). Although designers have long used conceptual design as a purposive act that exposes their beliefs through a fashion statements, such as Fairuz Ramdan attempt to promote sense of style awareness through his distinctive clothing line and Bill Keith supportive notion that speak of rejuvenation of Christchurch. On one end, students as well as practitioners were discouraged from using design to explicitly express their internal feelings (Tate & Smith, 1986). On the other hand though, a statement found in distinct field of design stated that concepts were then, and remain today, the primary device in which we were able to navigate new space and reshape ourselves. (Kwinter. S, 2004) It was from such scenario that the research is hope to achieved on the idea of concepts as instruments in which students could re-shape and transformed themselves in the process. By amplifying the issues further is the form of variability in opinions on what established a concept and how it can be generated; and developed to which a design should be based on the concept (Aspelund, 2006). Concept development is therefore referred to as an area where the design fields are differentiated from the arts, where artists are free to make a statement about issues and can actively participate in current debates. (Hadjiyani, T. 2008). Arising from all of these issues, it is evident then on the current limitation of a faculty or design teaching centers able to establish and adopt specific design pedagogies; to systematically coordinate with design tutors in teaching concept development in a coherent manner. With only a handful of resources to rely on about the teaching of conceptual design, design tutors are left without much direction on how to teach concept or how to inspire students relatively. Finding the best approach on the intricate stage of design process alone has left a significant issue on the implication of design pedagogical efforts, which are mostly individualized and uncoordinated typically teaching concept development in their own way. Drawing upon a standpoint of distinct disciplines of design that such curricula on conceptual development are rarely developed and the differences between how to teach concept to novices students versus expert students for example, have yet to be extensively explored (Hyde, R. 1989). Part of the challenges found was issues on communicating, describing, and analyzing a creative process such as concept development, which observed to be complex and difficult to define.

Models of Design Process

Focusing on design process as a tool of defining concepts in design development, the paper then proceeds to probe into the analysis of design processes suggested upon several literatures. Through a comparative analysis done by design researchers, it was suggest that design process can be divided into four main activities; establish presentation and communication towards ethical considerations, construct textual reports, engaging in concept development and producing final design concept solution (Neshane, H. 2013) These phases of activities suggests an approach where students were able to approach design process as a paradigm of cognitive process and design thinking, which somehow raised on the questions to how designers work and how design problems were framed and its co-evolution towards complex problems and solutions. According to Neshane (2013) as per four main activities of design process discussed that at a normal basis novice fashion design students were found to repeatedly design their products based on preconceived assumptions and inclination. Specific interest in the transformation in mind-shift by creating a culture and awareness of human beings and their needs as a driving force for fashion design was intent to establish a specific model of design processes. In the first phase of design process, which to establish presentation and communication towards ethical considerations, was suggests that during this phase students' would able to convey their enthusiasm on the subject with the help of methodological approach in human-centered design. Periodically, allows a student to actively be engaged with the society or community, hence opposing the normative constraint-learning environment of a classroom or design studio. As students expected to be aware and recognized the values in design, pedagogical approach through human-centered design process would serve a specific purpose to conform on the basic human needs. The ideas of designing with purpose is in accordance with Buchanan's (2000) which claim that design work within the context of a community should be rooted with a purpose and shared values

with the society as students then communicate their propose information in order to identify and frame the design problems gathered along the process within their communities. The questions on themes of communication and strategic pre-planning are somehow in line with Buchanan's (1998, p. 13) interpretation of design thinking, as noted earlier. This method however were much debated particularly on how can it be executed in a such a way so as to serve the purpose as guidance since they were all novice fashion students. In extension to this issue, it was mentioned that fashion students were mostly appeared to lack a sound of understanding towards ethical considerations mainly when they were novice students. The second phase of design process in accordance to Neshane (2013), suggest that students were made to propose changes or upgrades in the community for many logic conceptual reasons. At this stage, any insufficient data or gathered would somehow contribute severe drawback to the design process itself. Plus, it was reviewed that it may resulted to less feasibility to the community, as students may tend to get confused during the process of identifying and framing in design problem. Despite generating rich and thick description of evidence presented in textual report, students were found to displayed lack of awareness in design elements and principles particularly during data collection phase. This further suggests that students are prone to apply a depth-first approach in design process, rather than exploring the broader view of the problem firstly. This is in accordance with Cross's (2011, p. 144) previous findings in his studies of problem solving, where novices identify a problem and practically adopt a depth first approach and explore closely on in-depth solution. Since students became fixated on problem identification and information gathering, the conceptual development phase of the design process did not generate successful results. Although students did suggest In spite of the feedbacks to design problem and needs suggested by students during development phase, they on the other hand have appeared ineffectively in conducting this phase. This was due to the lack of cognitive ability in presenting their design ideas in the form of visual representation or a series of conceptual ideas, sketches and drawings. Considering on this phase of design process, it was evident that students may not engage with any relative activity, alternating between and integrating activity modes, nor refining, evaluating and further improve their conceptual sketches and drawings. As matter of fact, some students would simply complete a series of preliminary concept drawings solutions and selected one of these as their ultimate design solution. Much worst, in some cases, students purely dependent on a series of fashion related photographic visuals and close for a design solutions without conveying their thinking process in a series of drawings and sketches. Apart from that, lack of consideration and dedication given to the aspects of design elements and principles in conceptual development; a distinctive lack of design thinking in conceptual development was then perceived. In the final phase of the design process, which the final design concept drawing, students made less or no progressive evidence and lacked the ability to produce quality final design solutions. It was found that the design solution partially responded to the design problem but due to the possible insufficiency of rich information gathered and the absence of broad knowledge, understanding and consciousness of design elements and principles, quality design solutions were not generated. Other significant aspect such as technological production could not even be associated to the final design solutions due to the impractical solutions offered in production as end product. (Neshane, H. 2013) Reflectively, it was observed that there was even a scenario where design solution were not functional because there was no finishing methods were included. This suggests that students might have worked in isolation with no integration of or consideration given to any technological methods. Plus, in certain cases, fabric types selected for the final design solution were not at all appropriate to the design problem. An example of this could be found in my own assessments notes: stretchable fabric such as jerseys or Lycra should be used as a solution to the close-fitting pants, but instead a non-stretch woven textile was used in the final design solution. Fabric selection is perhaps the most fundamental part of the design process and could be the ultimate design itself. This is in accordance with Cross (2006, p. 9) which he claimed that the design process incorporates the materials that would be suitable to achieve the design concept. Plus, the lack of comprehensive feedbacks, technical integration and alternative between different activity modes may have been a contributing factor to the ineffective

final design solutions. Feedbacks and integration of activities is both substantial to the design process, as evident in the fact that several review sources (Aspelund, K. 2010) agreed that the design process is mostly executed in an ad-hoc manner, unsystematic and non-linear between activities. Other design related literatures such as Discoverdesign.org (2016) suggest a further extended models of prescriptive phases on design process, in which explicitly defined through a prescribed stage of design activities in taking up design projects. Mainly comprises of six significant phases, it includes the process of identifying and defining the problem, conducting research and gathering information, critical brainstorming sessions and analyzing ideas, developing solutions and testing, presenting ideas for feedbacks and, improving designs accordingly.

PROBLEM STATEMENTS

Throughout years of experience obtained in teaching fashion design, it was observed that fashion expert tutors are typically found to resist and often abandon the value of introducing specific models of design methods as teaching strategies in design studios. It was suggests then that this resistance were somehow well intentioned. Being based on multiple years of experience and personal reflection on how they deal with design problems, such arguments that design cannot be codified or standardized and there is no specific methodology can accurately describe how they design were constantly debated (Curry, T. 2014) Plus, it was also claimed that design is not a step-by-step process or a prescribed methodology that in any circumstances would guarantee a successful design solution to be reckon with. All these objections however do have merit, but it tends to miss out a significant point; that the way novice student's design is not the same as how expert designers design. Rather than employing the valuable insights gained through other researcher years of research into design methodology as a teaching strategy, they mostly prefer applying their own tacit knowledge and model of expert performance as the norm for teaching fashion design at all levels. The problem with this approach is that they are employing such teaching techniques based on a description of how they expertly perform in design challenges. Thus, adopting their own model of expert performance as the normative model in teaching novice designers, who obviously lack of on-field expertise, procedural knowledge or even personal experience to perform at the same par. In response to the normative arguments that specific teaching methodology and strategies is far-fetched to be codified or standardized, the researcher suggests to further investigate whether can it be proven otherwise. The questions on whether will it be possible to synthesize a specific pedagogy on design methods for fashion education enhancement has led the researcher to focused on these two main problem statements; Fashion expert tutors preferences in using own implicit models of expert performance as a normative model for teaching novice students, generally during concept development phase of fashion course, were observed to be unfit with how novice students design. As a result, the inconsistency of teaching methodology and strategies, were noted to contributed in the time-consuming learning process. Resulting ineffectiveness in the acquisition of adequate design skills needed within the stipulated time frame, particularly for novice fashion students.

METHODOLOGY

In acquiring all the crucial information during this study, a few stages of data collection process and research methodology has been identified in reviewing the entire possible data information prior to the critical analysis process. The research methodology design is as follow shown in Figure 1. In phase one, reviews on the issues of teaching practices in fashion design courses was observed through the current scenario of fashion graduates success rates in the industry. Derived from several accounts of industry expert's testimonials, such as fashion entrepreneurs, designers and editors, which were collected through a series of semi-structured interviews was conducted. Both qualitative and quantitative data on the issues was then acquired at this phase, prior to critical analysis done on the comparable insights on the performance of fashion graduates in the industry. Both close and open ended based, sets of interview questions for selective respondents was constructed using protocols of interview questions designed comprises of nine types of interview questions to be

inquire; beginning with introduction questions, following up, probing into the matter, specifying probable cause, direct and indirect questions, structuring, conducting interviews and interpreting feedbacks. Thus, provide the primary data in establishing fundamental issues of study.

In phase two, a comparative analysis was conducted on published models of the current design process studied through various literature and documents review. Comparative studies on design process was be made in several selected models, such as the suggested four phases of activities in design process by Harvey Neshane (2013) and the six stages of design process as published by the Chicago Architecture Foundation in its website Discoverdesign.com (2016). Mainly to have a substantial ground on the subject of study and the relativity of design process with the models of teaching strategy in fashion design. A preliminary analysis was then being constructed in order to have fundamental information on this study before any further critical analysis being initiated. Studies of design process on any selected literatures as well as its correlation in the current teaching practices of fashion design was then be establish as main subject during this phase. All available secondary data from any published journal, articles and books were collected in order to established a ground knowledge before proceed for the critical analysis stage.

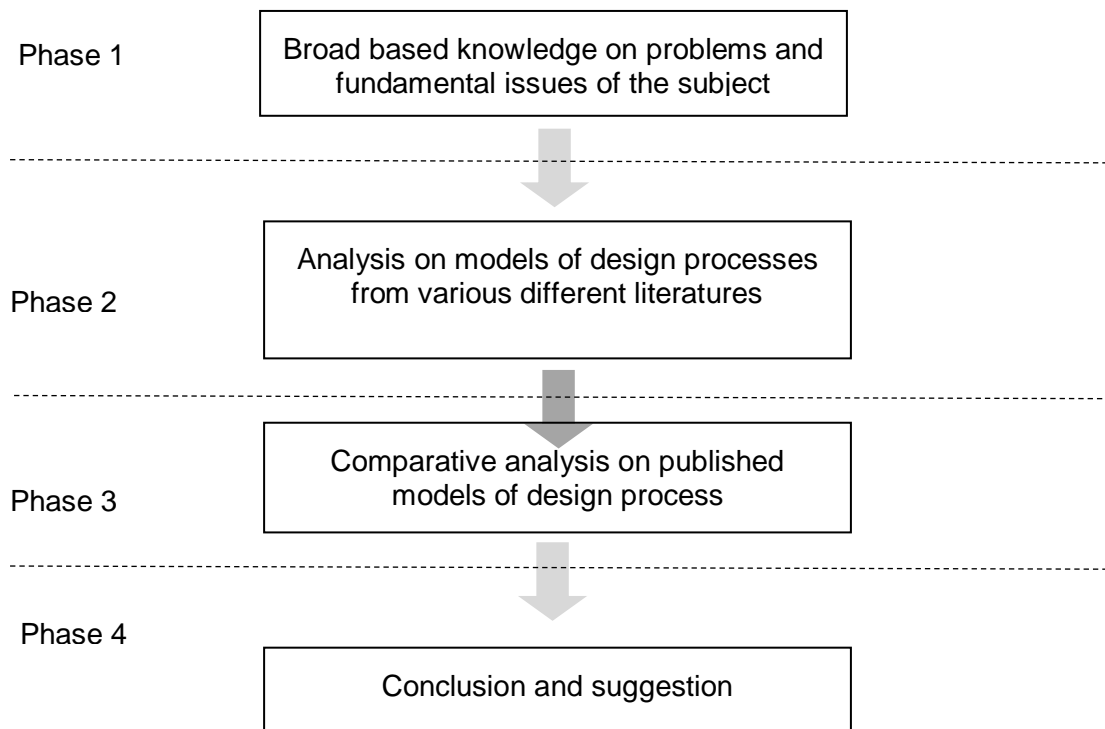


Figure 1: Plan of Research

During the third phase of this study, a formal analysis was done on the selected models of design process provided by the acquired data during semi-structured interview done earlier. As per suggested, it was decided to use Charles Ragin’s theory of qualitative comparative analysis (QCA) on the analysis process in order to facilitate the study. Thus, obtain a grounded data on the formulating key theoretical framework for further research and validation on the implementation. The selected models of design process for analysis were chosen based on the visible relevance of current needs in fashion design pedagogy. To ensure the smoothness during analysis process, the chosen models of design process was compared into two main distinctions, which both are focusing on the subject cluster of concept development. Henceforth, on the final phase of the study, all synthesized data resulted from the earlier comparative analysis done is then contribute to the findings on the formulation of key conceptual framework. The conceptual framework will then be propose for

As per shown in Table 1 core keywords are significantly evident in most literatures and was mentioned multiple times. This was further emphasized using color coding to Research keywords such as design pedagogy appeared with a ratio of 11 : 20 or 55%; both design problems and design process at a ratio of 13 : 20 or 65% and; both cognitive and concept development at a ratio of 11 : 20 or 55%. These keywords were somehow appeared to be the most significantly mentioned and critically analyzed throughout all reviews. Other keywords that were considered significant were design studio, problem solving and developmental skills, all three with a ratio of 9 : 20 or 45%; design concepts, design activities, design projects, teaching strategy, and explicit, all with a ratio of 8 : 20 or 40%. In formulating the key conceptual framework, it was distinguished that three main clusters that is vital to be focused on. Each cluster represents the significant values that emphasize the structure of research flow suggested to further probe into the study. All keywords suggests in reflecting the overall domains of fashion education to support the whole process of research. The three main clusters were fashion education, design process and cognitive. All these clusters co-exist and circles around the aspects of the educational practices of teaching centers in providing fundamental skills to prospective fashion students; the pedagogical practices within teaching centers involving design processes and design solutions; and the much needed cognitive skills or values expected from each graduating students to grasp or perform. Ultimately, the research core will be based on current needs of the student centered learning process, which concerns on student's interests first while acknowledging their view as central to the learning experience. Thus, promotes student's deliberation and independence to choose what they will learn, how they will learn, and how they will assess their own learning. (Hannafin, M, 2010)

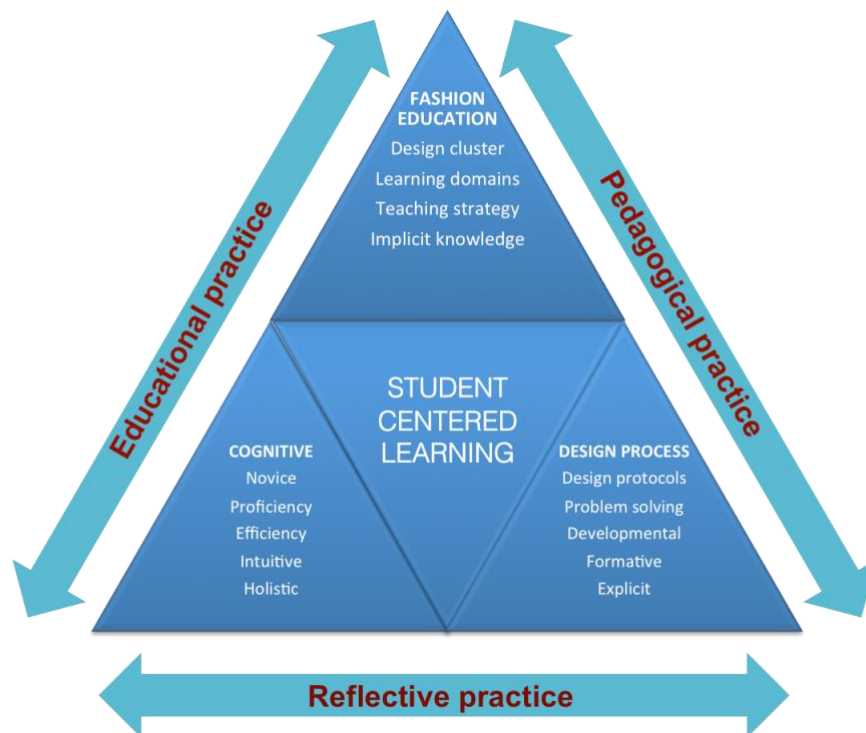


Figure 2: Key Conceptual Framework

Reflecting on the formulated key conceptual framework proposed, it was analyzed that the broad knowledge of pedagogical practice, reflective practice and educational practice were emphasized. As pedagogical practice is concern, the inter-relation of fashion education and design process were involved. Under the consideration of both practices as the ultimate practice in student transformation from novice to adequate enough as young designers, the pedagogical practice plays a crucial phase in this environment. As per analyzed, the practice in academia can be referred as to

how to prepare graduates in this highly unpredictable landscape of fashion, hence, as educators of fashion, they need to increase focus on developing students conceptual skills and design processes within a curriculum that could provide better interdisciplinary opportunities. While this approach may seem to be majorly accepted among fashion tutors, others particularly those in the fashion design industry stressed that the need for a balanced education that incorporates the development of conceptual thinking and practical technical skills is required. (Faerm, S. 2012) Within reflective practice however, is focusing on the process of knowledge transfer from an expert point of view to the novice student's interpretation and grasp towards having the fundamentals skills, particularly in covering both conceptual and technical skills. As per analyzed, design process is made possible by a series of cognitive process of designers. Segmentation of component in design protocol was considered to be the primary tools in the process of knowledge transfer involving the process of design problem and problem solving, proved to be crucial in student developmental skills. It may commence in a form of dynamic structured or formative solution but eventually it should be explicit and definitive in nature. Student's developmental aptitude in acquiring the proper cognitive skills however can be measured on how their proficiency and efficiency towards their mastery of both conceptual and technical know-how. Human features such as student's attitude, intuitive towards conceptual ideas and heuristics are among the values to be considered, plus it should be inclined towards being holistic in the reflective process. As per reviewed, the implicit and tacit knowledge of design tutors were commonly practice with the absence of a systematically models of teaching strategy and design process. Hence, provide a critical and much needed evolution within the educational practice to be enhanced in the areas of fashion design education.

CONCLUSION

As Steven Faerms, (2012) an Associate Professor of Fashion Design at the world renown Parsons School of Design New York quoted that as the future of fashion design education is concern, it will required evolution in areas of pedagogy, mentorship, and student development, it will required design institutions to provide tutors development so that they may ventures into new and better teaching methodologies. Having engagement with the industrial practice to further ensure fashion graduates are well trained and to increase mentorship opportunities to support students who will enter the ever challenging and uncertain professional environment. If design institutions fail to focus on these areas with diligence and persistence, design education and the global fashion industry will eventually decline. Therefore as a conclusion, it is my main concern and focus towards the empirical study in teaching methodology and strategies of fashion design as earlier mentioned, has been bound as the motivation to ensure the sustainability of the industry. Primarily, aimed to participate on the initial steps of the positive development in Malaysia's fashion education, the key conceptual framework hopes to find its way in creating a better teaching and learning environment particularly in fashion pedagogical practice. Thus, made fashion education remain relevant to the responsive public and industrial demands. As the prospective model on fashion design pedagogy is intended to encourage a constructive development within the process of knowledge transfer and provide students opportunities in learning more about both their discipline and themselves. The questions on how can design education respond to this challenges and motivated in improvising their methods to further enhance the acquisition of students in learning fashion design are still ill-define. With answers to these questions and guidance remain vague, fashion educators has somehow are striving and tirelessly contribute in guiding students make sense of their creativity and innovative work as well as define their existence in the industry.

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